

UNIVERSITY OF TORONTO FACULTY OF MUSIC
2000-2001 Season

Faculty Artist Series
**THE MUSIC OF
CHRISTOS HATZIS**

Friday, March 23, 2001

8 p.m.

Walter Hall

FACULTY
of MUSIC



UNIVERSITY
OF TORONTO

Where Great Music Meets Great Minds

Faculty Artist Series

Presents

THE MUSIC OF CHRISTOS HATZIS

Three Songs on Poems by Sappho

1. Invocation to Aphrodite
2. The Marriage of Hector and Andromache
3. Anaktoria

Lorna MacDonald, soprano
Peter Stoll, clarinet; Scott St. John, viola;
Shauna Rolston, cello; William Aide, piano;
Gary Kulesha, conductor

Instrumental movements from Constantinople

1. Odd World
2. Old Photographs

The Gryphon Trio—Annalee Patipatanakoon, violin;
Roman Borys, cello; Jamie Parker, piano

INTERMISSION

Concerto for Flute and Chamber Orchestra (World Première)

Patrick Gallois, solo flute
Clare Scholtz, oboe; Nadina Jackson, bassoon;
Michael Jarvis, harpsichord; Angela Park, celeste;
Annalee Patipatanakoon, Aidan Pendelton,
Shannon Knights, Anita Walsh, violins;
Scott St. John, Lynn Kuo, violas; Roman Borys,
Tanya Ell, cellos; Jeff Buchner, double bass;
Gary Kulesha, conductor.

A portion of the ticket revenues from the Faculty Artist Series support the Faculty Artists' Scholarship awarded annually on the basis of financial need to the most outstanding student continuing full-time studies in an undergraduate programme.

Programme Notes

by Christos Hatzis

Three Songs on Poems by Sappho

Written in 1993 for soprano Aris Christophelis, *Three Songs on Poems by Sappho* was created with financial support from the Toronto Arts Council and was first performed at a New Music Concerts

portrait concert in 1995 by another soprano Kyle Cheseborough. It was recorded soon afterwards by Monica Whicher for a compact disc of three song cycles called *Erotikos Logos* (Marquis Classics).

Translation by Josephine Balmer

1. Invocation to Aphrodite

Immortal, Aphrodite, on your patterned throne,
daughter of Zeus, guile-weaver,
I beg you, goddess, don't subjugate my heart
with anguish, with grief
but come here to me now, if ever in the past
you have heard my distant pleas
and listened; leaving your father's golden house
you came to me then
with your chariot yoked; beautiful swift sparrows
brought you around the dark earth
with a whirl of wings, beating fast, from heaven
down through the mid-air
to reach me quickly; then you, my sacred goddess,
your immortal face smiling,
asked me what had gone wrong this time and this time
why was I begging
and what in my demented heart, I wanted most:
"Who shall I persuade this time
to take you back, yet once again, to her love;
who wrongs you, Sappho?
For if she runs away, soon she shall run after,
if she shuns gifts, she shall give,
if she does not love you, soon she shall even
against her own will.
So come to me now, free me from this aching pain,
fulfill everything that
my heart desires to be fulfilled: you, yes you,
will be my ally.

2. The Marriage of Hector and Andromache

A herald came...Ideas...swift messenger...

'Hector and his companions are bringing a woman
with sparkling eyes, graceful Andromache, from sacred Thebe,
from the ever-flowing streams of Placia, in their ships
across the salt-filled sea;

and with her they also carry
 many golden bracelets, purple clothing, engraved trinkets,
 ivory and silver goblets too numerous to count.'
 This was Idaeus' speech. And Hector's beloved father
 quickly leapt up and the story spread through the wide city
 to those who held Hector dear. At once the sons of Ilus
 yoked mules to broad-wheeled carts and a crowd of women and girls
 whose ankles were slim, climbed on, while the daughters of Priam....
 and the sweet music of the flute was mingled with the clash
 of castanets and the young women sang a sacred song
 so clearly that their wondrous echo reached the sky...
 ...and in the streets, the mingled scents of myrrh and cassia and frankincense;
 with one voice the elder women shouted for joy
 and with a clear cry all the men called on Paeon,
 the noble archer, the skilled lyre player;
 and they all sang in praise of Hector and Andromache
 who were like gods.

3. Anaktoria

Some say an army of horsemen, some say an army on foot,
 and some say a fleet of ships is the loveliest sight
 on this dark earth; but I say it is whatever you desire;
 and it is possible to make this perfectly clear to all:
 for the woman who far surpassed all others in her beauty,
 Helen, left her husband—the best of all men— behind
 and sailed far away to Troy; she did not spare a single thought
 for her dear parents, but [the goddess of love]
 led her astray [to desire]...

...[which] reminds me now of Anaktoria, although far away,
 whose long-desired footstep, whose radiant, sparkling face
 I would rather see before me than the chariots of Lydia
 or the armour of men who fight wars on foot...

*[It is not possible to find perfection in the world,
 so we pursue the lesser things...] **

* The passage in italics is not included in the translation by Josephine Balmer.

Constantinople

This is my latest composition, a multimedia work the audio component of which is scored for two female voices, piano trio and quadraphonic sound diffusion. *Odd World* and *Old Photographs* are the only two instrumental movements in this nine-movement work. A musical and visual essay about cultural convergence, *Constantinople* was commissioned by the Gryphon Trio with the support of Music

Canada 2000 and the Laidlaw Foundation. The non-musical components of *Constantinople* are currently under development by Quebec-based media artists Jacques Collin and Bernard White under the direction of Tom Diamond.

Concerto for Flute and Chamber Orchestra

Commissioned by Joseph Petric and Conaccord Canada for flutist Robert Aitken

with financial support from the Ontario Arts Council, the *Concerto for Flute and Chamber Orchestra* is a palimpsest of—and a musical commentary on—the *Concerto for Flute and strings in G minor* by J. S. Bach. The latter is itself a compilation of movements from earlier concerti, the manuscripts of which no longer exist. Judging from the melodic writing and the instrumental range of the solo part, it seems that the two outer movements are probably from a violin concerto, while the middle movement must have been originally conceived for a solo wind instrument. It has been handed down to us as the *Concerto for Harpsichord and Strings in F minor*, an arrangement Bach probably made for his weekly Collegium Musicum concerts in Leipzig. In my own composition, I took into account the published harpsichord version of the original and the flute version recorded on compact disc by William Bennett and the Academy of St. Martin-in-the-fields under Neville Marriner (London Jubilee 417 715 LM). The entire Bach concerto is included, however fragmented, in my own work. Not only have I preserved the original in its entirety, but I have also preserved the overall structure: the linear harmonic and thematic evolution is identical in both works. A process of *intervallic stretching* and *tempo compression* of the original music is in operation throughout, and the listener is invited to make comparisons between the original and the derivant materials, which, for that purpose, are always juxtaposed in close proximity. This method of conveying musical information is more evident in the outer movements. In the middle movement, there is an emotional and personal involvement with the material which, like in a romantic concerto, will hopefully carry the listener beyond the cerebral concerns of the other two movements. Here, the opening melody—one of the most beautiful melodies by Bach—is interrupted at the point of the half-cadence, and what

follows is a long development section in the romantic tradition which eventually returns to the original melody at the end. The baroque concerto character of the original is preserved in the outer movements. There the soloist plays with the orchestra, not against it. In the middle movement, the orchestra begins as an accompanist to the solo instrument, eventually assuming a role reminiscent of the nineteenth century concerto.

In addition to the strings and continuo orchestration of the original, my orchestra includes an oboe and a bassoon. The prominent role of these two instruments, second only to the solo flute, is acknowledged in the rather long cadenza of the third movement, where they occasionally share the spotlight with the soloist. The solo part itself is arduous, and makes great demands on the player in terms of range, expressiveness, rhythmic precision and breath control, a great vehicle for tonight's soloist's—Patrick Gallois'—technical and expressive wizardry. The *Concerto for Flute and Chamber Orchestra* is a tribute to Johann Sebastian Bach and the unique place he holds in music history and in the history of human endeavor in general.

Many thanks to New Music Concerts for the loan of their celeste for this concert.

Tonight's concert will be recorded by CBC Radio 2, 94.1 FM. The *Concerto for Flute and Chamber Orchestra* can be heard on future broadcasts of "In Performance" and "Two New Hours." Other works on the programme can be heard on "Music All Around Us."



Meet the Artists

Born in Greece, educated in the United States and a Canadian citizen since 1985, award winning composer **Christos Hatzis** is "one of the most important composers in Canada" (International Musician) and enjoys an international reputation for his work. He is the recipient of the 1998 Jean A. Chalmers National Music Award, the 1996 Governor General Jules Legé Prize, the 1996 Prix Italia Special Prize (first Canadian composer to receive this prestigious broadcasting award) and the 1998 Prix Bohemia Special Prize. He has composed major works for all media and is the recipient of numerous commissions from some of the best known artists in Canada and abroad. His music has been featured in many international festivals, and is broadcast regularly by the CBC and other foreign networks. Compact disc recordings of his works are available on the Sony Classical, Naxos, Marquis, CBC and Centrediscs labels in Canada, Cherry Red Records in the United Kingdom and Consipio in Japan. In addition to composing, Christos Hatzis is an Associate Professor of composition at the Faculty of Music, University of Toronto.

In the recent past Prof. Hatzis had several major concerts in Toronto, quite a few consisting entirely of his work by a number of prominent Canadian and international soloists and ensembles. Last year's projects included the Millennium Project for the European Broadcasting Union which was broadcast around the world on New Year's Eve (his work *Viderunt Omnes* represented Canada in this international celebration of the Millennium); the premiere of *String Quartet No. 2 (The Gathering)* by the St. Lawrence String Quartet and subsequent performances by the same musicians in London (Ontario), Palo Alto and New York City; four performances of *Farewell to Bach* by Tafelmusik in Toronto (the first time Tafelmusik has commissioned and/or performed a work by a living composer); the

premiere of *Everlasting Light* by Beverley Johnston and the Elmer Iseler Singers (April 2); and the European premiere of *Everlasting Light* by the English Chamber Choir at the Athens Concert Hall (April 23). In the fall, Mr. Hatzis' latest work, *Constantinople*, had a triumphant concert premiere at the Jane Mallet Theatre in Toronto by the Gryphon Trio, soprano Jean Stilwell and Arabic singer Maryem Tollar with visuals by Quebec artist, Jacques Collin. In a critical commentary afterwards, CFMX Classical 96 FM called the sold-out premiere "the musical event of the season", a praise which is lately becoming commonplace with his music.

This year's important events include a performance of *Everlasting Light* by the English Chamber Choir in London's Queen Elizabeth Hall and a subsequent performance by the same group at St. Mark's Basilica in Venice with more performances to follow. The summer and fall of 2001 will see two performances of *Constantinople* as a multimedia work at the Ottawa Chamber Music Festival, a performance and a recording of *Everlasting Light* in Toronto by Beverley Johnston, Daniel Taylor, Benjamin Butterfield and Russell Braun and the Elmer Iseler Singers and a performance of *String Quartet No. 2 (The Gathering)* by the St. Lawrence String Quartet in Toronto to be followed by a DVD recording by the SLSQ of his two string quartets. Toronto audiences will also have the opportunity to hear his *Confessional* for cello and orchestra with cello virtuoso Shauna Rolston and the Toronto Symphony under Gary Kulesha at the next Massay Hall New Music Festival. Guest lectures and workshops this season will take him to Greece, England and Taiwan where he will introduce a performance of *Fertility Rites* by Beverley Johnston. A number of international tours of all-Hatzis programs by such groups as the Gryphon Trio and the St. Lawrence String Quartet are in the works for

the upcoming seasons.

Christos Hatzis is currently working on two new compositions: a double concerto for viola and percussion for violist Rivka Golani and percussionist Beverley Johnston, and a new commissioned work for renowned English soprano Patricia Rosario and the English Chamber Choir to be premiered at Queen Elizabeth Hall in London next fall, followed by a European tour of that piece in the same season. Christos Hatzis' discography is growing rapidly: five new CDs are currently being released or under production. Most of the upcoming releases will be CDs and DVDs on major labels consisting entirely of his music.

In addition to composing and teaching, Prof. Hatzis writes about music and particularly about the role of contemporary classical music within our present and future societies. His essays have been published by Harmony (Symphony Orchestra Institute), Organized Sound, Micropolyphonie and Interface. Extensive reference information on Christos Hatzis and his work is available on the World Wide Web at: www.hatzis.com

Pianist **William Aide** received his musical degrees from the University of Toronto and the Juilliard School. In 1962 he won first prize in the CBC Talent Festival and the Canada Council Award for Young Performing Artists. William Aide is a distinguished solo recitalist, chamber musician and accompanist and has collaborated with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian, Arthur Fiedler and Andrew Davis. Glenn Gould referred to him as "one of the most inventive and imaginative pianistic talents of our time."

Mr. Aide has recorded the Chopin Twenty-Four Etudes, the Brahms Cello Sonatas with Ofra Harnoy, and has performed the complete Suzuki method repertoire on a five compact disc set. The BBC and CBC have recorded his performances and he has given concerts in New York City, the former Soviet Union,

Chicago, San Francisco and throughout Canada, and has served as Artist-in-Residence at the Aix-en-Provence. A university teacher of 34 years experience, William Aide came to the Faculty of Music in 1978. He currently serves as the Head of the Keyboard Division and has recently been named the first holder of the R.E. Edwards Chair of Piano Performance.

Patrick Gallois belongs to the new generation of French musicians leading a very successful international career. He studied with Jean-Pierre Rampal at the Conservatoire de Paris at 17. And at age 19, he was awarded First Prize and was appointed first flute at the Lille Philharmonic Orchestra. Two years later, he was appointed first flute at the Orchestre National de France (Lorin Maazel), a post that he held until 1984 when he decided to focus on his solo career.

Mr. Gallois performs regularly as soloist with such conductors as Sir Neville Marriner, Lorin Maazel, Antal Dorati and Leif Segerstam. He has given numerous world premieres of concertos and works for flute, many of which were dedicated to him. He plays Rautavaara's concerto regularly and has been invited on many occasions to perform the Penderecki flute concerto under the baton of the composer. Mr. Gallois is a frequent guest soloist with major orchestras in Europe and in Asia, as well as in many international chamber music festivals.

Patrick Gallois has an exclusive contract with Deutsche Grammophon Gesellschaft. For this label he has recorded a large variety of solo, chamber and concerto repertoire from Telemann and Vivaldi to Katchaturian. Every year Mr. Gallois gives master classes at the prestigious Academia Chigiana (Sienna) and at the Banff Centre for the Arts.

Mr. Gallois teaches at the University of Toronto Faculty of Music.

Formed in 1993, the **Gryphon Trio** was named after the mythical half-lion/half-eagle creature that was reputed to be a guardian of treasures and a symbol of the connection

between psychic energy and cosmic force.

The Gryphon Trio has toured extensively in Canada and the United States, as well as Belgium, France, Poland, Germany, Finland, Russia, and Australia. In addition to chamber music concerts, the Trio conducts frequent masterclasses, radio and television appearances, and school presentations. They have been heard on radio networks in France, Belgium, Australia and Germany. The Gryphon Trio has also performed live on the internet from the CBC's Broadcast Centre in Toronto.

The Gryphon Trio is committed to performing and commissioning new works by Canadian and international composers. To date, the Trio has commissioned works by Patrick Carrabré, Andrew MacDonald, Kelly-Marie Murphy, Peter Tiefenbach, Chan Ka Nin, Marc Sabat and Omar Daniel. In the fall of 2000 the Trio premiered the 75-minute multimedia work, *Constantinople*, by Christos Hatzis.

Montréal-born **Michael Jarvis** has been critically-acclaimed as one of Canada's finest harpsichordists, fortepianists, and continuo players. He has performed as soloist throughout Canada, England, the United States, and Bermuda and with a number of leading Canadian orchestras and chamber ensembles. He is Artistic Director of the period instrument chamber group "The Baroque Players of Hamilton.", is lieder accompanist (on a historic original 1857 Chickering square pianoforte) for soprano Carolyn Sinclair in "The Sinclair-Jarvis Duo", is the Director of Music at St. Joseph's Church, Hamilton, and the conductor of the Mohawk College Singers (a 100-voice choral society.) Mr. Jarvis has composed and arranged music for CBC Television and has acted as editor and contributor for many publications; his performing editions of 17th-century choral music have been published by GIA, Chicago. Mr. Jarvis can be heard on the Hungaroton, ATMA, Naxos, and Solitudes labels.

Gary Kulesha is one of Canada's most active and most visible musicians. His compositions have been commissioned, performed, and recorded by musicians and ensembles all over the world. Mr. Kulesha was Composer In Residence with the Kitchener-Waterloo Symphony Orchestra, the Canadian Opera Company, the Festival of the Sound, and the Banff Centre's summer session with Krzystztof Penderecki. He has also acted as Composer-Advisor to the Toronto Symphony Orchestra. In February of 1998, the TSO premiered Mr. Kulesha's "Symphony" for two conductors and orchestra, with Jukka Pekka Saraste and himself conducting. He was nominated for a Juno award for his "Third Chamber Concerto", and in 1986, he was named Composer of the Year by PROCANADA, the youngest composer ever so honoured. Mr. Kulesha currently teaches composition and theory at the University of Toronto, where he is also the Director of the Contemporary Music Ensemble.

Soprano **Lorna MacDonald** enjoys a career of distinction as singer, voice teacher and Head of Voice Studies at the University of Toronto Faculty of Music. Her passion for teaching and singing thrives equally between stage and studio. In 1997 she received Ontario's prestigious OCUFA Award for "teaching excellence and outstanding contributions to university teaching". In the United States (1978-1994), she received awards from the Metropolitan Opera, Chicago Lyric, Dallas, Fort Worth Opera guilds and the National Opera Association. Reviewers of Canadian performances write, 'fiery soprano MacDonald dazzles' (Halifax Chronicle Herald, 2000)... bright and sparkling" (Globe and Mail 1992), "an absolute jewel" (Edmonton Journal 1994). She has given numerous premieres of compositions and she delights in chamber music performances with international musicians. "Luckier still are the students who benefit from her solid grounding in the art of building voices and her keen understanding of the art of singing"

(Halifax Herald 2000). Ms. MacDonald teaches Voice (graduate, undergraduate, opera) Pedagogy, and Advanced Performance Studies.

Cellist **Shauna Rolston** earned her Bachelor of Arts in Art History from Yale University and a Master of Music degree from Yale School of Music. She has a distinguished career as soloist, recording artist, proponent of new music, and chamber musician who performs regularly on four continents, appearing in recital and concerto engagements. In addition to performing the standard literature, she has actively sought to expand the cello repertoire. Recent and upcoming engagements include performances in Detroit, New York and at The National Gallery in Washington D.C., NPR's "Performance Today" – live studio recital broadcast, performances with the Gallois Quintet in Milan, Florence, Mestre, and Padova, as well as concerto appearances in Montreal, Toronto, Quebec City, Victoria, Vancouver, Winnipeg, Halifax, Edmonton, Charleston, San Diego, Wichita, Denver and at the Banff Festival of the Arts, the Orford Festival, the Britt Festival as soloist with the Austin Symphony and at the Casals Festivals in Prades, France and Puerto Rico. Ms. Rolston is Associate Professor of cello at the University of Toronto Faculty of Music.

Clare Scholtz, oboe, completed her undergraduate music degree at the University of Minnesota, and holds a Master's degree in Performance from the University of Toronto. She also studied for several summers at the Aspen Music School. She was Principal Oboe with the Saskatoon Symphony for four years and taught at the University of Saskatchewan. In Toronto she has performed with the National Ballet Orchestra, the Kitchener-Waterloo Symphony, the Esprit Orchestra, the Toronto Symphony Orchestra, and many other ensembles. She has been very active in the area of recording and Broadway show performance, and has appeared at the Elora Festival, Festival of the

Sound, and Northern Encounters. She also teaches oboe and chamber music at the University of Toronto.

Scott St. John captures the attention of the musical world through his riveting performances on violin and viola and thoughtful residency activities. A graduate of the Curtis Institute and prize-winner of numerous competitions, he brings superb technique, warmth and musicianship to everything he plays. Recent and forthcoming appearances include North American recitals, NPR "Performance Today" and CBC broadcasts, and concertos with the Cincinnati, Flemish Radio, Toronto and Vancouver Symphonies. He has delighted audiences around the globe, stretching from Japan's Casals Hall to the Kennedy Center and Carnegie Hall, among others. Scott St. John is Assistant Professor at the University of Toronto Faculty of Music, where he teaches violin, viola and chamber music.

Clarinetist **Peter Stoll** was a prize-winner in the 1987 International Clarinet Society Competition, and the same year was Solo Clarinetist with the World Orchestra of Jeunesses Musicales in Berlin and Vienna, broadcast on live television across Europe. His orchestral and chamber music performances have included the Banff Centre for the Arts, the Ottawa Valley Festival and the Festival of the Sound in Parry Sound, as well as solo recitals for CBC and the Mozart Society, and with the ConTakt ensemble in the CBC's Glenn Gould Studio. He teaches clarinet and chamber music at the University of Toronto and privately, and is a member of Toronto Philharmonia.



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The Faculty of Music Campaign continues to grow in momentum and spirit. Since May 1, 1995, numerous academic priorities funded through the Campaign have enhanced all aspects of the education we provide to our talented students. We would like to thank all who have made significant contributions to our campaign – generous donors, tireless volunteers and longtime supporters. For more information on the Campaign for the Faculty of Music, please call 416-946-3145.

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As of January 31, 2001

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As of January 31, 2001

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VISITING COMPOSER/ COMPOSER-IN-RESIDENCE PROGRAMME



In early February 2001, the Faculty of Music welcomed celebrated Canadian composer R. Murray Schafer as the first Visiting Composer/Composer-in-Residence. His visit included interactions with our students and faculty, culminating in a world premiere performance of Shadowman - a newly commissioned work for the UTSO and Nexus. The Visiting Composer/Composer-in-Residence program is one of our highest academic priorities, and we are actively working to raise \$1 million in endowment funds to ensure that every year we are able to bring an outstanding Canadian or international composer to the Faculty to teach and coach the next generation of composers.

*The Visiting Composer/Composer-in-Residence program was launched last year with a leadership gift of \$250,000 from **Roger D. Moore**, a great friend and supporter of the Faculty of Music. Donors who make a minimum gift of \$250,000 will be able to name the program every fourth year.*

To support our Visiting Composer/Composer-in-Residence program, or to learn more about the Faculty of Music Campaign and our academic priorities, please contact Sherry Cecil, Assistant Dean, Development and Marketing, at 416-946-3580.



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2000-2001

*Where Great
Music Meets
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Faculty of Music presents

The 1st Annual Felix Galimir Chamber Music Award Gala Concert

Sunday, April 29, 8 p.m.
Walter Hall

2001 Award Recipients perform works by
Messiaen, Mascall and Beethoven

Special pre-concert performance at 7:30 pm
featuring the Gryphon Trio and Scott St. John, viola

Proceeds from this concert will be used to endow the
Ensemble-in-Residence programme

Suggested admission: \$10 available at the door
Additional donation welcomed
Box Office: 416-978-3744

Join us for A chair-raising performance

Sunday, April 22, 5 p.m. Walter Hall

Support our student initiative!! Join the Faculty of
Music's graduating class in a fundraising concert for
GRADitude to be put towards the purchase of ergonomic
chairs for use by student performers on stage of
MacMillan Theatre and Walter Hall.

All funds raised through the concert will be matched
dollar-for-dollar!

Tickets: \$10

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2000-2001

Where Great
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Faculty Artists Series

An Evening of Chamber Music

A SPECIAL SEASON FINALE

Friday, April 6, 8 p.m. Walter Hall

William Aide, piano
Patrick Gallois, flute & conductor
Shauna Rolston, cello
and Faculty of Music cello ensemble
with special guest Claude Kenneson, conductor

*Poulenc flute sonata; Jolivet Incantations for solo flute;
Chopin works for piano; arrangements for cello ensemble
by Claude Kenneson*

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UNIVERSITY
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2000-2001

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Orchestra Series

University of Toronto Symphony Orchestra

Agnes Grossmann, guest conductor

Saturday, April 7, 8 p.m.
MacMillan Theatre

Ibert: Flute Concerto (*Sara Hahn, soloist*)
Canteloube: Chants d'Auvergne (*Michèle
Bogdanowicz, mezzo-soprano*)
Bruckner: Symphony No. 4

Tickets: \$12 adults, \$6 seniors and students
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